

The SL Arts and Life Magazine

rez

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Rose Borchovski

with
Jami Mills

Knobs Slade

queried by
Cat Boccaccio

Hotlanta

with
Harry Bailey

SUCCESS

fiction by
Crap Mariner



Editor's Note

by Jami Mills for Deningun Parte

May@ r e z

Dear Readers,

May is a confusing month. As we go to press, Easterners are experiencing another snowfall, just when Spring buds were beginning to appear. A time of transition -- of rebirth. And May's issue of rez is no different. This month, we offer our dear readers a cornucopia of ideas and images. We know the heat of Summer is coming, so we celebrate the green shoots of creativity with added urgency. In its own way, rez is reborn each and every month, and it is a wonder to behold. Singer/songwriter Knobs Slade dares to answer Cat Boccaccio's 14 leading questions and enlightens us with each of his observations. And how quickly a newcomer, Harry Bailey, becomes a seasoned veteran. Just last issue, Harry took his first steps with "The Gentleman Speaks" and now he sings full voice with a fascinating interview with Is Salas, the manager of SL's preeminent Blues club, Hotlanta.

Deni contributes two pieces this month: an homage to her Second Life home, the Chelsea Hotel, which almost fell victim to the virtual wrecking ball, but was saved at the last minute -- much in the same way Circe's beloved Sanctuary was, and Bryn Oh's wonderful Immersiva sim --

by the kindness of those who care. She also offers her thoughts about democracy in SL... how it works in sometimes mysterious ways.


I bring an interview with one of the most thought provoking and talented artists we have in SL, Rose Borchovski. Many of you know Rose's intense and lyrical series featuring the troubled Susa Bubble, but if this is your first introduction to Rose's work, you're in for a treat indeed.

And Crap Mariner, who is becoming a very addictive contributor of micro-fiction, never ceases to surprise us, this time with his short, short, short story, "Success". And success is a nice thought to end on, for this our eighth issue. I guess we're not the new kid on the block anymore. But we always strive to bring you a smile, a new thought, a knowing nod. And even though there's always apt to be an unexpected snowstorm to snap us out of our complacency, the buds always seem to return and flourish nonetheless. Enjoy!

Jami Mills,
rez Writer



Belladonna
Couture

A close-up photograph of a person's arm and hand reaching out towards a waterfall. The water is cascading down, creating a misty spray at the bottom. The person is wearing a brown, textured sleeve and a grey wristband. The background is a lush green forest with moss-covered rocks.

Cat Questionnaire: Knobs Slade



E
by Cat Boccaccio

This month, musician and songwriter Knobs Slade dares to answer Cat's 14 leading questions.

SL age: 5 years +

SL activity: Musician, landlord, philanthropist, writer, promoter

RL location: Austin, TX

In-your-own-words bio: In RL I'm a scientist by day (miniaturized probes and nanotechnology), by night a starving musician. My current band, Telling Stories, has two albums out and we play both in RL and in SL. I've also written a novel you may have read.

Date: Sure! Oh, you mean today's date. 3/23/12

1. What in Second Life has brought you the most happiness?

Meeting wonderful people of all ages and from all walks of life, and slexing them. Just kidding about the slexing part. :) Also wonderful to perform music in SL.

2. What has given you the most sadness?

Realizing through Second Life how many people are just barely hanging in there in RL, whether due to illness, emotional distress, or financial hardship. So many lonely people. Often I feel like a small piece of floating wood with hundreds of drowning people clinging desperately to me. :(

3. How would you describe your home in SL?

I was a wanderer for a long time, now I own two large parks. One is a music venue and artist commune, the other is, well, a romantic island. I like to create places for others to enjoy. :)

4. Who in SL do you admire most?

I admire Samson Walpole (who is probably the best builder in SL), Mira Aljon (my partner, and an amazing human being), and Voodoo Chilton, a wonderful musician and performer. I also admire all the amazingly talented creators of skins, clothing, and devices that make SL head and shoulders above all the other virtual worlds.

5. What character trait do you have in Second Life that is furthest from your RL personality?

I'm afraid I'm a dreadful womanizer in SL, which I once was in RL (though not since grad school). I do have several alts and I try to build a different personality for each. I even go so far as to develop a "treatment" for each alt which means a different RL story, different vocabulary, different way of



thinking. I suppose all of them are to some extent an exaggeration of some part of my RL self.

6. Which character trait did you leave behind in RL?

Fear and negativity. SL is a wonderful place to experiment with yourself. If you pay attention, what you learn here can serve as a basis for some positive changes in your RL.

7. What is your weakness when it comes to spending your Linden dollars?

My parks. I spend way too much on philanthropy. I just love seeing people enjoy parks and festivals I've created. My inventory is 25,000+ items, and most are rocks, dirt, trees, and flowers.

8. What is your favorite place in Second Life, and why?

I'm mostly a homebody these days, hanging out in one of my parks. When I do go out, it's likely to another park (Botanical Gardens is my all time fave) or to a blues club (Riverside, HotLanta, Crossroads, etc) or to a nude beach. I like nude beaches in RL.

9. What scares you the most in (or about) Second Life?

Nothing scares me about SL, that's the beauty of it. Things get too bad, you just click the little x up top. After my book came out I had some stalkers, but so far the only people who have hopped over from my SL to my RL have all been very cool. :)

10. What is your secret pleasure in SL?

Lonely people seem to be drawn to me. When I have more than 15 active IMs, I can't handle it anymore and usually log off. But I guess I must like it on some level to do it, so I guess it's my secret pleasure, even secret from myself. I do like to help people find their heart and courage again.

11. What would it take to drive you out of Second Life?

I'm pretty addicted. I find time for SL even when I'm travelling, and even when I only have dial-up access. I guess if my RL spouse put her foot down and said it was divorce or delete SL (as happened with one of my SL friends), I'd give up Second Life. I wouldn't be happy though.

12. What one word would you use to describe the art community in SL?

The Future.

I mostly know about the musical art community rather than the visual arts. There are some amazing musicians in SL playing their hearts out night after night to a global audience that would never hear them otherwise. Sometimes the musicians even collaborate via dual streaming with artists on the other side of the world. This amazes me about SL, that one can experience wonderful art (music and visual) from our own living room. Given the current trend of people being reluctant to leave their homes for entertainment, this may be the fu-

ture of music and of art in general.

13. What are you most proud of in SL?

I guess I'm proud to have helped so many people here believe in themselves again, after they've not for such a very long time. I'm a very positive person, and I love people. I love them all, and I remind them that they're worth loving and to love themselves.

14. If you built a sim from scratch with unlimited resources, what would it be called?

Telling Stories, after my band name and my park. Life is about accumulating wonderful stories, and passing them on to others, encouraging them to collect their own. All art, whether music or visual, tells a collaborative story between the artist and the audience. That's what I'd do with my sim, make it a place where that happens constantly.



Hello, girls

Where have you been all my life?

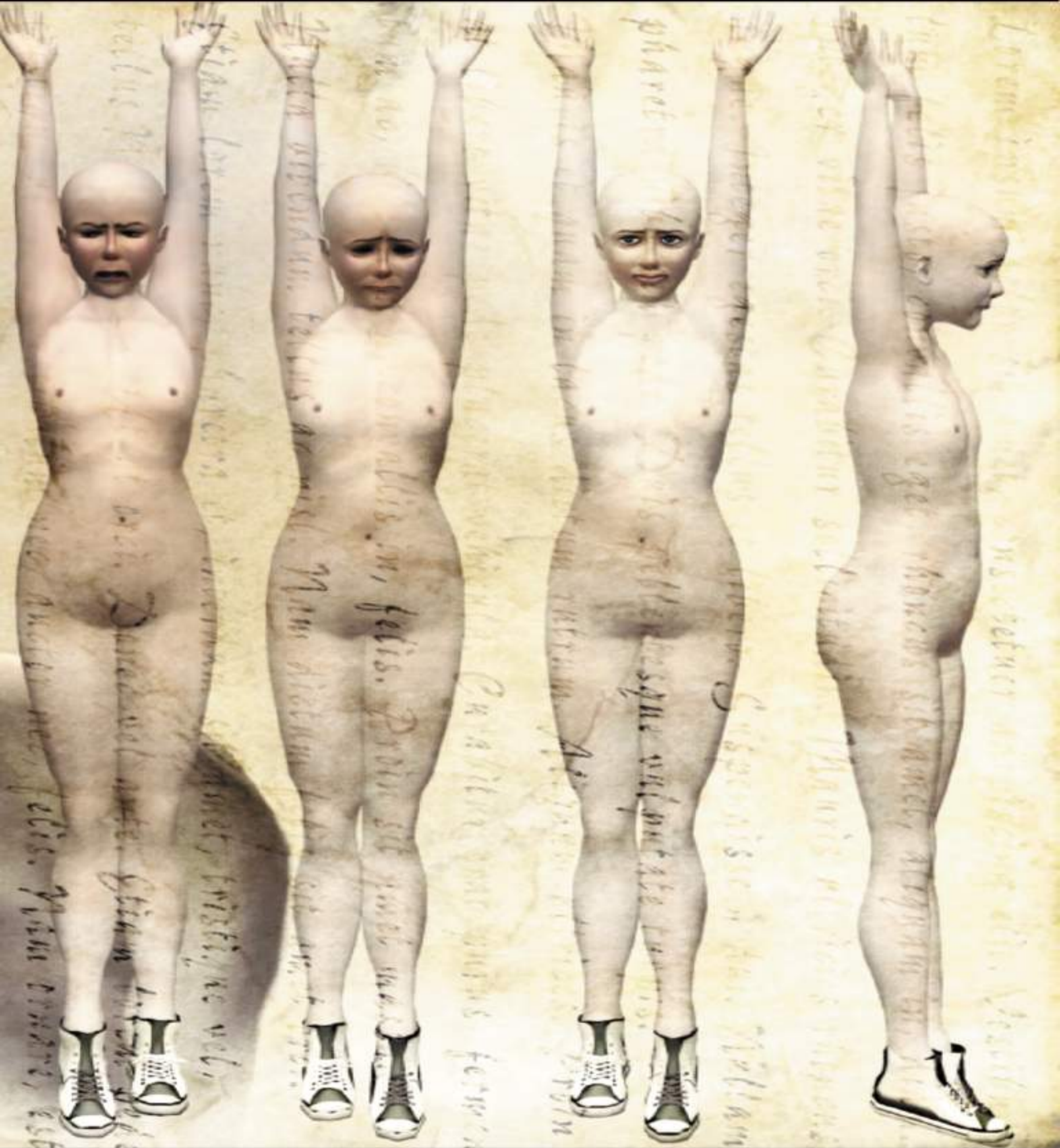
:body love:

natural shapes skin included

<https://marketplace.secondlife.com/stores/21020>



Why Is There Not Nothing? and



n interview with Rose Borchovski
by Jami Mills



We are fortunate, indeed, to welcome one of SL's most vibrant and respected artists, Rose Borchovski, as this month's featured guest. Rose is the in-world incarnation of the internationally celebrated RL Dutch multimedia artist, Saskia Boddeke. Here in SL, Rose is best known for her Susa Bubble series, depicting the sad, troubled - and always perplexed - Susa Bubble. Susa's problems began when she "went to bed single, and woke up double." Not until 33 exact duplicates of Susa subsequently appeared did the replication stop, but the resulting confusion, and Susa's existential exploration, had only just begun – and continues to this day.

You are invited to view Rose's work (including the Susa Bubble series) at Two Fish (Cariacou (63,24,21)), which is an amazing collection of her SL creations. But be warned: set aside several hours, because her work is both fascinating and demanding. A quick scurry through the exhibit will not be nearly sufficient to absorb the power of her art.

JM: Rose, thank you for taking time from your busy schedule (in both worlds) to speak with me about your art and your

experiences here in the SL art community. I'm sure those of our readers who are long-time followers of your work, and those who are just now being introduced to it, appreciate this opportunity to get to know you better. First of all, welcome back from your trip to China exhibiting your acclaimed RL multimedia theatre performance, The Blue Planet. Your trip must have been fascinating. Please tell us about it and how The Blue Planet was received in China.

RB: We have shown The Blue Planet in two cities: Hong Kong and Macao. It is a multimedia show; a big part of the show is the projections. Some of the footage has been generated in SL. Two of our main characters, God and Noah, and Noah's boat filled with cheering and screaming animals are living in SL. The show was originally created for the expo in Zaragoza-Spain, some years ago and has been travelling since. It is the requiem of the wife of Noah (in the Bible she has no name) - we call her Joan of Arc. Joan refuses to board the ship this time. It is a performance about the environment and how we abuse and absorb the world. During the show we slowly build up the horror of our behaviour and also in China the message was clear, we screw up and destroy, we have to do better. The performance isn't an evening of only entertainment; we try to reflect

on our consuming behaviour without being moralizing. It is a fascinating mix of music (Goran Bregovic = composer), dance, projection and singing. My conclusion after the performances in China and the response of the audience is: that we basically all care about our planet and that we share the same sentiments but somehow we miss the tools and the strength to turn around what goes wrong. Hong Kong is a giant city, 7 million inhabitants, skyscraper after skyscraper after skyscraper. A stream of constant loud traffic. Big differences between rich and poor, but also the best food of the world.

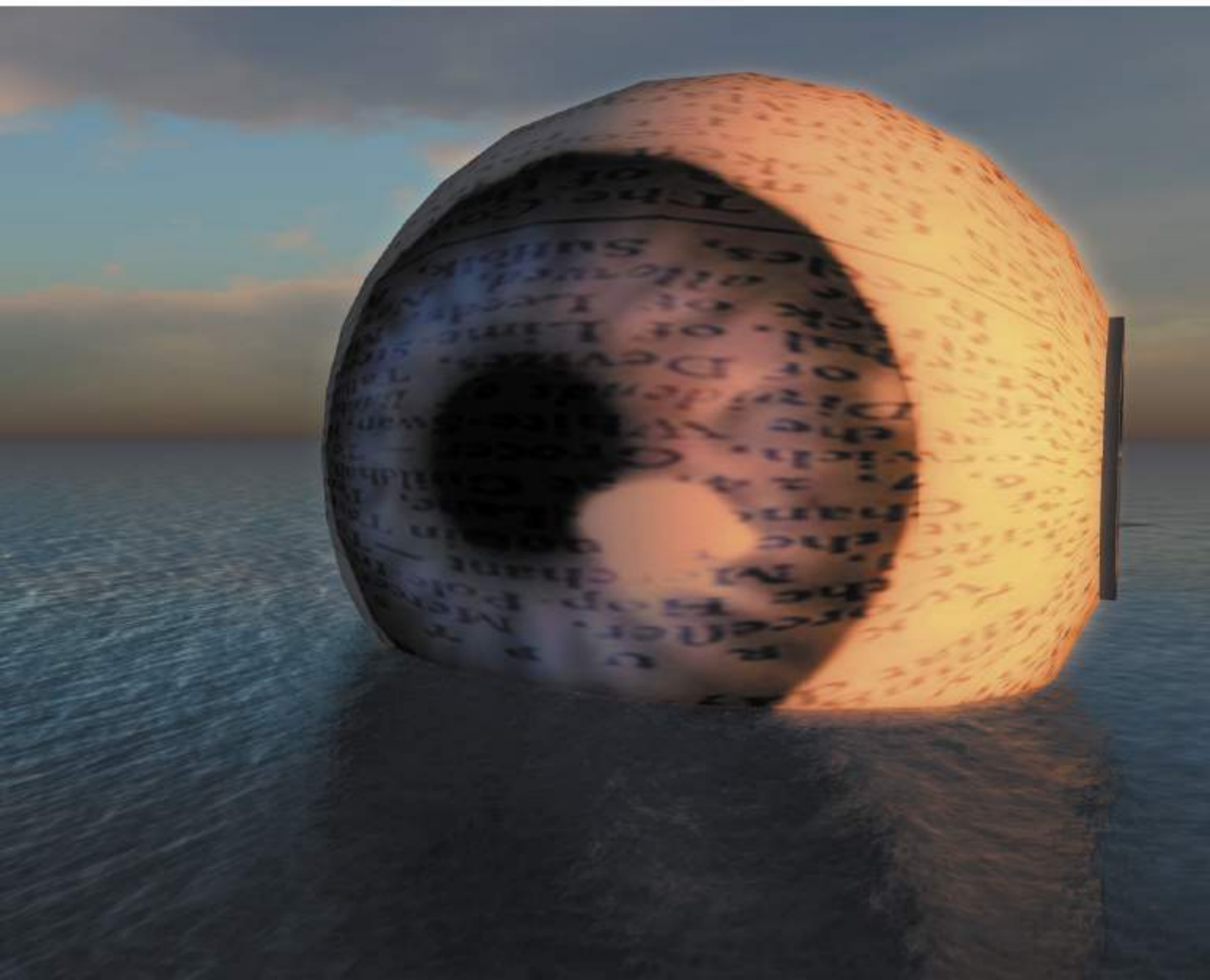
Macau is like a Chinese Las Vegas. I have never seen a city like this before. The casinos are extraordinary palaces of blinking lights and weird shapes, a 24-hour continuous stream of money going around and again the BEST food of the world. I had difficulties breathing. The smog killed me. I will never forget this trip; the images of the cities and its very friendly inhabitants are imprinted in my brain.

JM: *Rose, my first recollection of your work from years ago is dominated by a single image: the human eye. Eyes are seemingly ubiquitous in your work, sometimes magnified a hundred-fold and sometimes piled as high as the sky. Eyes are obviously an integral and pro-*

found part of your work. Do you subscribe to the old proverb, "The eyes are the window of the soul"?

RB: Yes, you can say that. These eyes also give focus, make us look and therefore think. In the Susa story, I used the naked blue eye, a very vulnerable and naive image which can be easily bruised. A silent witness that sucks in all that happens.

JM: Susa Bubble is the central character of your best known SL work. I understand you created Susa for your daughter when she fell ill, to explain to her the darker elements within us – misfortune, hate and death, to name a few. Through the years, Susa has continued exploring these issues, always questioning why and wherefore. You don't seem to have nearly exhausted your own exploration of these themes. There is a universality to Susa's plight that has captured



our collective imaginations. You've really struck a resonant chord with Susa, haven't you?

RB: I'm happy it did struck a chord with many visitors of Two Fish. Others still describe them as distressed naked children. The story is about the acknowledgement of our dark inner world. The side of us, which we try to keep hidden, also for ourselves. It can be very confronting. It makes it easier when you experience it through the eyes of the Susas. You can understand they do not want to harm or cause distress, but despite themselves they do, and in order to survive they commit horrible crimes. They kill each other off and have no power to stop it. I think because of the simple way I tell the story, it makes it easier to feel the dark and sad sentiments behind the images I have created.

JM: Susa brings out such a strong empathic response in your viewers. Susa is in obvious pain – "tortured" is probably not too strong a word to describe her life. While Eastern mystics teach that "life is suffering," we here in the West seem more directed toward happiness and pleasure. Do you see suffering as being more central to our existence, as it is with Susa's?

RB: I also think in the West suffering,

punishment and forgiveness play a major part in our lives and we have made them important values. They are also the basic elements of the story. An important question is: what is the result of all this suffering? What do we do with the things life is teaching us? We all do wrong, that is part of being human. Right and wrong also change in the light, which is shone upon them. But do we face and acknowledge what we do wrong? It needs a lot of strength, courage, forgiving, selfless and education to be able to do that and to change our behaviour. When Susa has tumbled back inside herself and is one again, will she do better the next time around if she doubles up? Or will she make the same mistakes? I want to believe she will do better; we need to be optimistic, because to be anything else would be absurd.

JM: I couldn't help but notice that your RL initials are the same as Susa's. Is this mere coincidence or are there autobiographical underpinnings to Susa's struggles?

RB: That is nice observation. It has never been my intention, but I enjoy the coincidence. I think like with every artist, the biggest source of inspiration comes from myself and my surroundings. But Susa's struggles are universal, and therefore probably she speaks to

many people. Susa has become a character I care for. When I write her poem or make an installation/image about her emotions, it is as if she is telling me. I speak her voice, but after the recording it is not my voice anymore, it became Susa's. This sounds maybe silly but the story became stronger than me and is telling itself.

JM: As if dealing with petty jealousies among her 32 "sisters" weren't enough, Susa asks perhaps the most profound existential question of all, "Why is there not nothing?" She gets right to the crux of things, doesn't she?

RB: There are actually more questions: Why is there something? Why is there not nothing? We would like to know: why we are here? What it is all about and where it is going? Humankind is struggling so badly finding the answers, we seem to need all kinds of structures and religions to give ourselves a basis and a reason to just simply exist. And we are battling each other with the answers and solutions we have found. A major one: My God is better than your God, and so much blood is spilled over this annoying assumption.

JM: Rose, you have been very effective bringing your art to the SL public. Your visual imagery and storytelling is deeply affecting, troubling and provocative.

And yet, art in the virtual world seems not to receive the respect it deserves, perhaps because gallery owners haven't figured out a way to make money selling it. You and other talented artists here in SL are doing some truly extraordinary work. What do you think it will take for the virtual arts to make inroads into the RL art world?

RB: An interesting question but difficult to answer. I have integrated Susa in my RL art. I make prints, Susa was the centre of the inauguration shows of the science museum in Warsaw last year. At this moment we are preparing a music/theatre performance around Susa and a short animation film "The Falls". My sim in SL is my studio to create and get inspiration. SL has become a basic tool to create, explore and develop my concepts. I have grown technically in using SL as a tool. I have decided to take my Susa story temporarily down in SL for the public, and will rework parts of it before showing her again, and finish the poem. I have taken the art I make in SL very seriously. For me that was an important and essential decision: It is not just play! I fought to make my SL art to be part of my RL projects. I have been successful with that and I still have the ambition to use SL animation in future projects combined with other 3-D programs.





Rose displayed “The Kiss”, a piece featuring Susa and several of her “sisters” in their natural state – naked and puzzled. Although there is nothing sexualized or prurient about the piece, monitors from Linden Labs shut it down unceremoniously, with little explanation, other than to say “The images on your build are in violation of our general rating, to be clear: Nudity is not allowed at art events with a general maturity rating.” This prompted immediate and vehement objections and heated accusations of censorship. Rose said in response, “My Susa is a caricature, a cartoon, she is naked like Donald Duck is naked. She has no genitals, and has a flat chest. ..When I hide my Susa’s nakedness, I stop telling her story.” Her collaborator, Peter Greenaway, sent an open letter to Linden Labs, stating “It seems to me incredible that you are enforcing censorship concerning nudity in public forums

on Second Life. Traditions of nudity in Western Art have for centuries been legitimate, honourable and creditable.” The storm brewed for months, with picketing demonstrators denouncing the heavy-handed way in which little Susa was dispatched. Years later, the controversy still reverberates.

JM: Linden Labs has long been under fire for not doing enough to support the arts in SL, but in the case of “The Kiss”, many accused LL of actually undermining the arts. As upsetting as it must have been to have your work censored, you must have been gratified by the outpouring of support and the lengthy, spirited debate that ensued. You said at the time, “The worst part of censorship is not that which is censored, but the climate of self-censorship it imposes on all artists.” Now that you have some distance, do you think Linden Labs’ attitude about the arts has matured, or do you see little progress since “The Kiss”?



RB: I regret that the Lindens do not have a warm heart for the arts and their artists anymore. The tier (rental) prices are for most artists and curators too expensive. Linden has started the LEA, which is primarily a group of sims cluttered together for artists to work on for a period of 5 months. These sims are controlled by a group of volunteers and it is lacking freedom. The committee in general has a very conservative and administratively controlling approach. For an artist it is important to be independent and also have the possibility to meet and collaborate. To scratch edges. To be over poetic or extremely harsh and not afraid to hurt. To be able to show your work and have an appreciative but also critical audience. Virtual art is relatively young; there is a lot of fast development and growth. History teaches us that art brings innovation, it is an immense research and discovery. Essen-

tial it is to share knowledge and to educate colleague artists to make virtual art grow and taken seriously. We can grow faster on each other's shoulders. SL art suffers by the fact that there is no division between art as a hobby and art as a profession. In SL, holiday snapshots, Sunday afternoon paintings and my "first machinima" are shown and promoted as serious art, but I'm confident that time will put this straight. I can already sense a more critical attitude from bloggers who review the SL art installations. Artists should be independent. No censorship, certainly not in this extraordinary virtual world without borders and immense possibilities. The best solution would be that it is possible for artists and curators to be able to rent a sim for a reduced price so they can flourish under their own conditions and circumstances without a judging committee and conservative censorship. (I'm sure the LEA committee members have good intentions

but most of them do not have the right skills). The artists do need a shared place like LEA but with the vision of a RL professional curator who is able to build a bridge between the SL and RL art scene. Although I criticize the LEA, it also gave me my best SL experience. I was asked by Bryn Oh to be part of a project called "The Path". It was successful thanks to Bryn's interesting vision, patience and professional attitude and I'm sure not because of the fact it was an LEA project.

JM: Teaming with British artist and filmmaker, Peter Greenaway (The Cook, the Thief, His Wife and Her Lover), you've brought us a fascinating breadth of sounds and imagery in numerous RL projects, including a profoundly moving multimedia installation, "A Survivor from Warsaw" (featuring music by Arnold Schonberg), you've populated a restored 17th century Dutch castle near Utrecht with 21 life-like cinema projections in Castle Amerongen, and you've created another stunning stage presentation - replete with a visually captivating overflowing bathtub - in Wash & Travel. You have also collaborated with Bryn Oh (featured in the December 2011 and January 2012 issues of rez) and other SL artists in the very successful and highly-regarded installation, "The Path". You seem very comfortable collaborating with others. How do you

approach the collaborative process in RL and SL, and how different or similar are the processes in the two worlds?

RB: Each process is different. I'm working as a multimedia artist for about 25 years at many different places around the world. I have been very fortunate with the many projects I have been able to create. But each project is like a new beginning and the more experienced I get, the more I do understand the necessity of that approach. I can never rest on my laurels; it is a continuous process of improving and educating yourself. Over the years we gathered a wonderful creative team, which basically formed itself. We share the same interest and hunger for new adventures and the feeling that we always should try to get better. At first they thought my SL adventure was an insane trip, but they are now convinced of the beauty and its potential. SL is a special experience for me. It emancipated me as an artist. It gave me a tool, which made me more independent during the concept phase of a project. For example: I work now on a new story: "Angry Beth and Lot", a story about war. Eventually this will become a short feature film, we are not sure if it will be animation, but the style will be surrealistic. I work now for seven months on this new concept in SL. It gave me sleepless nights, a lot of soul searching but

also inspiration and a clear idea about the final concept. It will be impossible to show all and maybe the story is too heavy to show in its full depth in SL. But I try to set up a part for the public after I have taken down the Susa story. I'm curious about the reactions, but also understand the risk that it might be too ambitious. But that is also the beauty of this virtual world and its art. The boundaries of it are still to be discovered. Collaboration in SL is a big learning exercise. It is more difficult than in RL and that is because of communication. Written words sound and feel different when they are spoken. I find it easier in RL, less guessing (and much better coffee).

JM: Rose, I can't tell you how grateful I am for your generosity. I think I can speak for all of our readers when I say you are truly one of those artists that enriches all of our lives here in SL. We are looking forward to hearing from you (and Susa) more in the future. Thank you.

RB: THANK YOU!!







SONATTA MORALES

couture hairstyles jewellery accessories



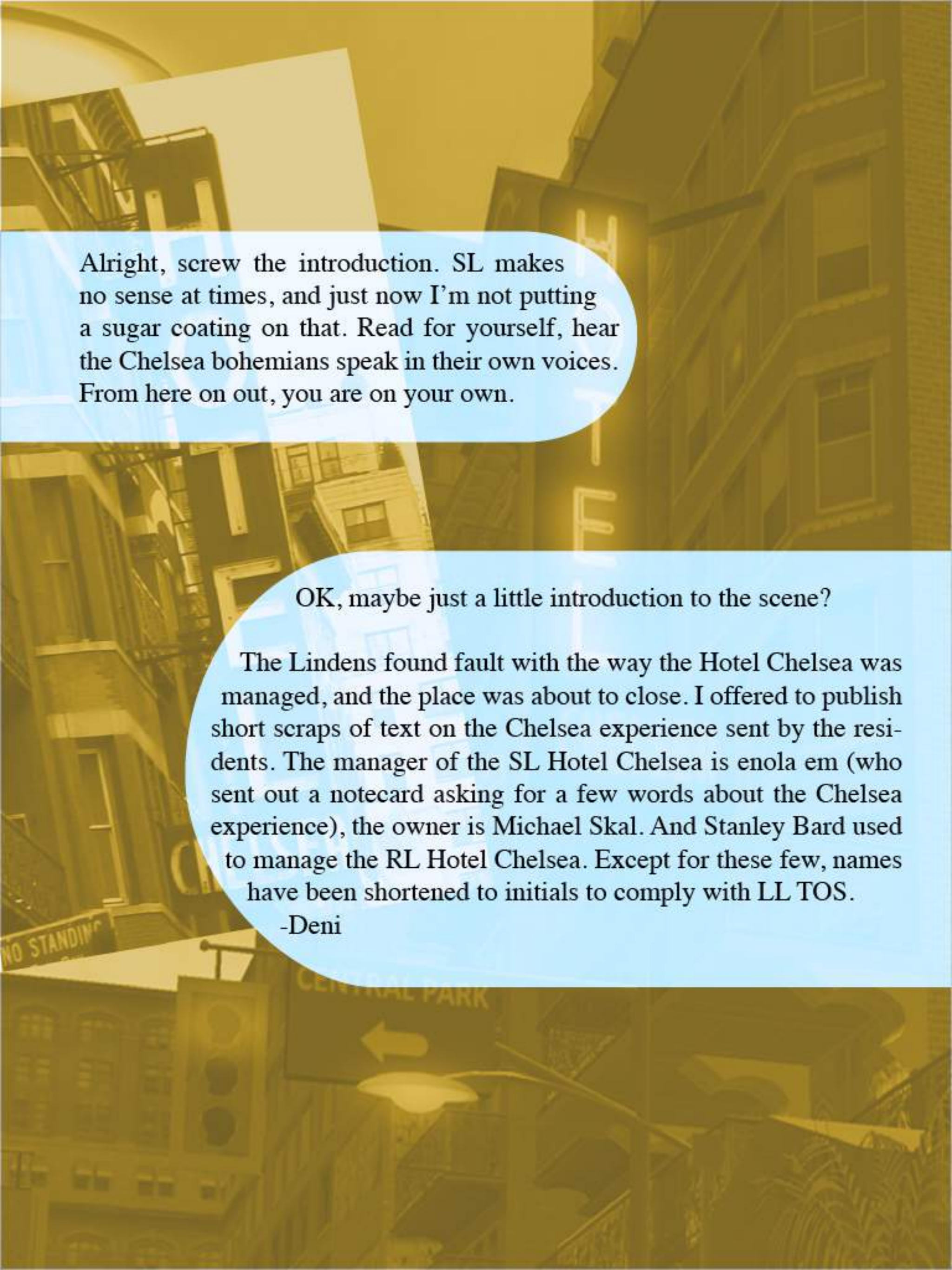
THE CHELSEA HOTEL #2

(& 35 WHILE WE'RE AT IT)

BY THE CHELSEA BOHEMIANS

COLLECTED BY ENOLA EM

AND NEARLY UNEDITED BY DENINGUN PARTE



Alright, screw the introduction. SL makes no sense at times, and just now I'm not putting a sugar coating on that. Read for yourself, hear the Chelsea bohemians speak in their own voices. From here on out, you are on your own.

OK, maybe just a little introduction to the scene?

The Lindens found fault with the way the Hotel Chelsea was managed, and the place was about to close. I offered to publish short scraps of text on the Chelsea experience sent by the residents. The manager of the SL Hotel Chelsea is enola em (who sent out a notecard asking for a few words about the Chelsea experience), the owner is Michael Skal. And Stanley Bard used to manage the RL Hotel Chelsea. Except for these few, names have been shortened to initials to comply with LL TOS.

-Deni

enola em (enola.vaher): RESIDENTS PLEASE TAKE YOUR THINGS. The hotel is closing its doors and we need everything taken asap. We are very sorry for any inconvenience this causes. Thank you so much for staying with us -- we really appreciate it and have had a good time with you. Please see the note card included and IM me if you have any questions. Thank you.

ee: HOTEL CHELSEA IS CLOSING! Please come and take your things asap. Thank you all so much for being with us.

RA: Awwww... Sorry to hear that

VC: I turned mine in already to enola

ee: ty van

[ee: it would be nice to get a dozen or so.... so PLEASE people, do this one last thing for me?

PN: I'm in! It might take me awhile to edit it down though. you know how much I like to talk :P

ee: lol yes

ee: that's ok

PC: coming....but I can't write just one paragraph....it meant too much to me to put it into so few words

PN: Can we include photos?

PN: and when's the deadline again?

ee: let me ask deni

SW: take care all...might be last time ya see me

SW: I wish you all the best

ee: you too scottie sweetheart

PN: Bye Scott :)

D P: Now I have 2 of them - keep them coming!

VC I wrote two

PC: Bye Scottie.....:(

SW: too much shit in real life for me

VC: paragraphs

ee : (

DP: I know, van!

ee: when you come back let me know

VC: don't be a stranger

SW: take care enol

SW: enola

SW: love ya girl

DP: hayas, y'all, photos are fine :)

ee: plato deni says sure you can add photos

SW: always a friend

PN: Awesome!

ee: Write a paragraph or two about how much the Hotel meant to you. It will be published in the April issue of REZ magazine and on our blog as well. And maybe fb. Send the note card to me, enola Vaher and be sure to NAME the note card! Let your voice be heard! Thank you all.

PN: I asked Deni, and she said higher-quality pics (that would get muddled when uploaded to SL) can be sent to her email address: XXXXXXXXXXXX@XXXXXX.com

ee: cool ty plato

PN: Np :)

ee: ty pepper

PC: :-)

PC: the bohemians may be evicted, but like the RL Chelsea, we will be heard

ee: YES!

HS: what you mean by meant to you? is it going somewhere

ee: yes hattie, it is closing,

HS: aww

ee: let me send you the note card hattie

HS: ok

HS: hmm sorry to hear that

ee: ty hattie



HS: i guess i came at the end

HS: cause i didn't know about it till about a month ago

ee: MUSICIANS! PLEASE PLEASE write something for me!

DP: Hi all. I'm scanning through these notes as I get them - thank you so much!

PC: thank you for letting us be heard, Deni :-)

M S: SecondLie @SecondLie Reply Retweet Favorite · Open

BREAKING NEWS: Linden Lab's efforts in making Second Life more realistic succeeded: Hotel Chelsea closes.

MS: I don't know who this person is but I love them!!!

PN: OMG, hahahaha

ZS: whaaa?

GD: haahha....

MS: SecondLie@SecondLie Reply Retweet Favorite · Open

BREAKING NEWS: Linden Lab's efforts in making Second Life more realistic succeeded: Hotel Chelsea closes.

Thank you, whoever you are!

NQ: *Like*

MS: Geez.. don't be getting all gushy, I know we all love each other... blah blah blah...

DP: Woot, people we're halfway there - got six notes from y'all!

MS: how's that?

MS: And turn that damn music down...

MS: and quit plugging up the toilets..

MS: and pay your rent..

MS: on time for once..

MS: are you channeling Mr. Bard?

MS: and quit catching the place on fire.

PN: I'm working on my note. Mykal, I've got a cherry bomb for the commodes with your name on it ;)

MS: LOL

MS: let me go find stan...



DP: can I have the chat log?

MS: LOL

PC: absolutely

PC: why start now?

The Chelsea was the first place I really found in SL, by chance I stumbled upon someone who recommended the immense amount of hospitality and as a noob I jumped for it. Little did I know I would meet Enola -- whose patience and friendliness helped me decide to stay in SL, and to branch out. I don't know what I would have done without her guidance, and the Hotel to call my home. I was a true Bohemian -- setting my home to the lobby and returning there upon every login. It was exciting because I knew I was going to meet such interesting and welcoming people every time I logged on there. Eventually I found a job, learned tricks of the trade, and even became a renter at the Hotel. I feel like I've been a part of the family for ages. Perkey, Enola, Donna, and Mykal worked so hard for Chelsea, and I was beyond sad to see that things were falling apart. I hope that somehow we are able to save the Hotel. I want to continue the tradition of a welcoming, colorful, musical environment where everyone is welcome and encouraged to have fun and be themselves. Hotel Chelsea is a living breathing landmark that I will fight for, and I hope that others will get to experience the soul and heart of it as I have.

Fiona Alidiana

Two people befriended me in SL in the sense that they were willing to talk to me about serious issues like personal identity in SL and RL. They were enola and the naked lady on Philosophy Island. I let them think I was a nice girl but it is time to set the record straight. I came into SL to overcome my shyness about sex.

I tried to become an escort when I first arrived but the establishment didn't want me because I didn't have enough skill flirting or role playing. I was in competition with 18-year olds who just graduated from TeenSL, who had much more skill with sex animations. I thought the Teen version was to protect tender young children from gross adult sex but it is the other way around! They let me learn first hand how inexperienced I was by letting me join in on an after-hours orgy having five girls sucking on the body parts of one guy. There were already five girls in direct contact with him so the closest I could get was to suck on one of the girls. I guess that makes me technically bi, but I am not shy anymore.

Then I had a fling with some young Italian man at a nude beach. He was extremely needy and wanted to have pixel sex because the girls of his acquaintance in RL didn't want to have sex with him. I found that incredible and tried to persuade him to spend more time meeting girls at church. He couldn't explain to me why he was so backward about girls, so I searched through some philosophy sites to ask them what is wrong with Italian men. The naked lady had an immediate answer that all Italian men are momma's boys. That was a clear and satisfying answer. I spent a lot of time on Philosophy Island after that until the social life exploded with accusations of gender crossing with alternative avatars and ballot stuffing with multiple avatars. Everyone confessed to having multiple and I became confused about my own identity because I was judging my own identity by comparing myself with the people around me. I was on the verge of leaving SL in confusion but the naked lady encouraged me to stay and accept avatars for whatever they presented themselves to be and the sex of the real person behind the avatar didn't matter as long as you weren't going to sleep

with them.

I left Philosophy Island for a long time after that and found and hung out at the Hotel. The manager enola reassured me that there were a lot of nice people at the Hotel and if I wanted to try to be a hooker again I could hang out on the lamppost in front of the Hotel.

Irene Redwood

I lived awhile in the Arthur C. Clarke room in Hotel Chelsea Manhattan NYC it was very inspiring especially my meeting with passionate Enola Vaheer, it is so sad to say goodbye to a unique place in Second Life.

I hope one day to see the Hotel Chelsea in real life-

yours

Betty Tureaud

a artist from Denmark

The Chelsea Hotel to me is a magnificent replica of a period of time that was beauty, relevance and truth, Every detail is absolutely perfect in the construction, the soul of this real life Hotel has been kept alive by Mykall. I first came to look, then to rent and then to always want to be a part of the amazing music and art venue that it is, but beyond that it is always Enola and her warm welcoming caring ways that draw me there. In Enolas busy day here she takes time for every newbie, or old timer, Enola makes everyone special that comes to the Chelsea, It is just her way. She books nobody but the best here, and stands true to the "must be an original artist to play here". She goes through great pains to see to it. I love the Venue, the talent, the friends I visit here. I also love the way that Mykall immortalized and tried to save the Chelsea. Mykal is an awesome talent in so many ways. Poet, Singer,

Artist (and a really great guy). And I cannot Imagine that there will be No Chelsea Hotel, sad thought to me. The vibe, connection and beauty of the Chelsea is actually indescribable.

Phobe Cazalet (Keep the Chelsea alive in SL please!!!)

The Hotel Chelsea has always been one of my favorite venues to perform at in Second Life. Something about the Chelsea always seemed to bring out crowds that were friendly to original music, which worked well for me as a singer-songwriter. When I started playing there, I was intrigued by the rooms dedicated to Bob Dylan and Sid Vicious and Nancy, which led me to read up more on the history of the real life Hotel Chelsea. This led me to make a special trip to the real life Hotel Chelsea when I was in New York City....it was almost surreal how much I was reminded of the SL version.

Eric Steffensen

I was asked for one paragraph on what Hotel Chelsea in Second Life means to me. How can I sum up the experience in one paragraph? Chelsea has been my second home for the last 3 years in SL. It's where I spend time listening to some of the best music on the grid. Where I know I'll find Enola, a kindred soul, if not a sister of my soul. It's where I gained confidence in my writing, where I learned to express myself, my way, and felt acceptance and love no matter what I choose to dress as. Hotel Chelsea in one paragraph? It's home, it's nirvana, it's inspiration and it will be truly missed.

Perkey

Hotel Chelsea was my island of stability and sanity from all the terrorism on Philosophy Island. When my mind was spinning too fast with left brain activity I visited the Hotel to calm my right brain with live music. When the otherwise decent ladies were fighting over my avatar's body I hid out on the dance floor with ladies who just wanted to shake their own bodies. Hmmm, that's a lie; when we got tired of talking philosophy I brought them to the Hotel to let them enjoy the dance animations that were so intimate that they would excite the passions of the real women behind their avatar. OMG, there I go thinking about myself again, about my materialistic left-brain self who regards women as objects to be manipulated by a few rational tricks. In this note I should be celebrating enola's grace in managing the Hotel and the comfort she gave to all us visitors....and the selection of live music performers. OMG, a naked lady just came and sat down in the gazebo next to me; I better take care of her now and get back to you later.... haha.

Farv Hallison

When Hotel Chelsea recently closed its doors for commercial reasons in the real world, I felt like I got hit in my stomach. Now the situation repeats again in second life. It seems that we need necessarily the third life, another place where the values will be spared, where intentions remain pure and genius loci will be saved. For both hotels -- I wish quick comeback.

Lennci Novelli, former resident and Bohemian

Around 2008, I just started my sabbatical in So Cal. Logged in to SL for learning scripting and 3d to enhance my RL creative work. I wasn't expecting much more. At the time I really missed New York City and needed to fill that void. The day I entered the Virtual Hotel Chelsea I immediately fell in love with it. Enola and Mykal was such a great host and made me felt welcome. The music, the art and the vibe felt as a real life artist community. Just like the one's back in home. I even stayed at Stanley Kubrick's (studied his work during college) room for a while before heading back to New York to restart.

Virtual Hotel Chelsea was the most comfortable sim I ever been.

Cozy like the old dives that I once dwell and the ones I visit that are still around. Even more cozy than my 1024 virtual meter to the square root to the 2.

I literally thought I was in New York when I enter the sim.

Ed Zee - March 17, 2012

I remember when Jyl and I first rented a room at the Hotel Chelsea. I was jazzed about decorating it in a manner that would dovetail with the eccentricity of the great hotel. I knew people nosed around all the time. There would be no privacy, so I may as well give the rubbernecks a showpiece.

I asked Jyl if she had any requests. She asked only for a sofa that resembled a pair of lips. I purchased it, and rezzed it. It was late for her, and she happily went to bed, anticipating the new room. I stayed up all night decorating. I think the room was set in 1974, thereabouts. A Peter Max painting hung on the wall, a lava lamp sat on a crate, a couple of faux native masks were displayed, a large mother-in-law's tongue plant sat spikily, the corner boasted a working Coca-Cola machine, and on the floor rested music

albums. I believe they were Jimi Hendrix "Electric Ladyland", Beatles' "Yellow Submarine", and I think CSN--the one with the couch.

In the corner was the coveted lips sofa. The sofa was inspired by a Salvador Dali painting that he later made into a room which celebrated the face of Mae West. I approximated it as much as I could with my building skills at the time. I was excited to share this '70s style room with Jyl when she logged in later that evening.

I forgot Jyl was younger than I and she had absolutely no frame of reference for the genius I had unleashed upon her. She was less than thrilled with my groovy style choices, but we hung out there for a short while until RL finances made it necessary to move.

But I absolutely want to thank Mykal, and of course, Enola, for making it possible for Jyl and I to have taken part in the bohemian lifestyle for even just a little while. The Hotel Chelsea in Second Life will truly be missed.

Numinus and Jyl Quandry

The Hotel Chelsea means art, freedom, friendship, love, expression, bohemian. All words that can describe what the Chelsea means to me. Here we could be true to ourselves, no pretense. And know that we would be accepted as we are, no matter what part of the world we come from or what our beliefs are. A love of art and beauty were the common thread that stitched us all into a beautiful quilt. In this place I have made some lifelong friends and in this way the Chelsea will always be a part of me. So I only say farewell to the prims and the sim but not to the Chelsea. Within me it will always remain.

Pattye Caproni

Why we have to learn English ?

Being on Hotel Chelsea, in literary nights I was really happy to listen to others reading in voice their books or just reading something.

I am happy anytime when I remember those nights.

Same time I remember my first Second Life birthday party. Was amazing to see and to listen live player.

Now for me is too early to go there, my RL time is between 4 and 6 am. My last year I was busy to rest for my RL work.

I hope to find you again online, to feel and to listen to you again , all.

Same time I look for an online job or activity. Then I'll be able to be with you more times.

I am sure that Hotel Chelsea will be alive in our souls forever and we'll be able to reborn it somehow. I'll be happy to start again literary nights there :).

Hope to listen to you all again, playing or reading.

You can see my impression there when I was there often.

<http://catacharisma.blogspot.com/2011/01/living-with-legends-hotel-chelsea.html>

I wish for you all to compose more songs, stories and to tell us about them online in a Hotel Chelsea place :).

Finally , why we have to know English ? Because we can read more stories, we can read more books and we can make our souls to grow up in the lights. And music and literature will be the main food for your hearts and mind, for your souls.

Be happy ! Cata

The virtual Chelsea is where I got my start exhibiting creative work in Second Life in November of 2009. I remember meeting the owner of Vivid Black gallery on my first visit and through her I learned about Enola, Manager of the hotel, and to speak to her about renting a gallery too. Through the nurturing support of fellow bohemians and the patient guidance of Enola Vaher and Mykal Skall I watched the sim blossom into a wonderful community of people I was proud to be around. I remember enjoying exhibits at Gallery 23, visiting other galleries that came and went over the years, and live music acts that blew me away with their power.

I had a chance to contribute a bit too behind the scenes with customizing a facelift to the blog, adding a bit of my voice to its message, and various small tasks in an effort to say thank you to the folks that helped me see SL as more than just a playground. I will miss this wonderful center of creativity in SL, and the Chelsea will always be remembered fondly.

Gwen Difference

The Hotel Chelsea was for me, one of the finest and friendliest places in all of SL. Not only was the build modeled after the RL Hotel Chelsea in New York City, it also promoted the bohemian lifestyle, catering to artists from all walks of life. And the history behind the Chelsea is truly amazing.

In addition to the hotel, the El Quixote Lounge featured many of Second Life's best performers Such as Jed Luckless, Obeloinkment Wrigglesworth, Matthew Perrault, Boney Mosely and many others rocking the house several nights of the week.

Then there were the many galleries; Gallery 23, where I was invited to exhibit some of my art pieces on several occasions along

with many new artists to Second Life, the MOMA, where I frequently browsed the many paintings, some of which were done by famous artists such as Picasso and Braque. It was also the place where I chose to open a gallery of my own.

The loss of the Hotel Chelsea and what it stood for is a sad day for the Bohemians and all of Second Life.

Pepper Chaffe

As manager of the Hotel Chelsea it was my pleasure to help everyone who came through the door. It was not only my job, but my home, the place i hung out with friends, the place where i lived and breathed in SL. I made so many wonderful friends there, people who came by to see the build and stayed. It became their home too. Hotel Chelsea was a unique and marvelous place in second life. Where people felt at home and had good times. I will miss not only working there but also just being a part of the whole experience. I will carry it in my heart forever.

enola Vaheer

I was born and raised in New York...but I have not lived there for over 40 years. The Hotel Chelsea has given me a Second Life connection to my past life. I have always been a big fan and a friend of Mykal Skull and of course Enola is an angel. Donna and Perkey are also perfect hostesses and make everyone feel at home.

Besides all of that...the music has been great and the art scene here is totally awesome and inspiring. It will be a sad day when the Hotel vanishes and there will be another hole in my life.

Van Caerndow - Artist

and here's Deni again. Now that you know what people had to say, we need a closing too? OK, I guess.

With all those fond memories drifting around, what do you think happened next? The Chelsea is back thanks to immense community support and yours truly will move in to join the fun. Now watch out Mykal! Cherry bombs will be the least of your worries.

SAVED!!!

long live the

chelsea Hotel!

Photography

JAMI
MILLS





The Crusty Ol' Boss Lady

By Harry Bailey

Yes, the "Perfect Gentleman" is back again for another report on my travels across Second Life. I must thank all of you for the wonderful comments you shared with me from last month's initial article. In turn, I must compliment rez and the rez staff for all they have done -- and continue to do -- to make SL a more engaging, artistic and thoughtful place to inhabit.

The Gentleman Speaks



of Hotlanta

This month I wanted to introduce you to one of my favorite haunts. Now I can already hear your thoughts on a favorite “gentleman’s club” and the visions that creates. All the way from a stuffy male-only bastion of the Victorian era complete with billiard room and cigar smoking library, to the pole dancing venues of today’s era. In this case, however, the club this gentleman prefers to inhabit is one of the hottest, cool jazz clubs, Hotlanta.

Managed by Is Salas, a long time friend and very hardworking individual, Hotlanta has earned a very favorable reputation as a great place to find good people and amazing Blues. I convinced Is to allow me a few moments of her busy schedule for an interview on how she makes Hotlanta so popular, so safe, and ultimately so true to the Blues!

HB: Is, thank you for taking a few moments to speak to me this evening about Hotlanta and your passion for the Blues.

IS: I think I’m ready...got cigs, a snack and a drink.

HB: Okay, thanks for taking the time. I have been asked by several members of the staff of rez magazine to do an article on Hotlanta and the great manager behind it, you. I know several of the rez writers and staff have danced many nights here and love the club.

IS: That certainly makes a crusty ol’ boss lady smile, hehe. One sec. Let me close 500 windows, LOL.

HB: LOL, and that, my friend, is one of the questions I would like to ask you. I have known you for many years across several different clubs and yet here in Hotlanta you became the “crusty ol’ boss lady.” :) How did that happen?

IS: LOL, well, if you’re as old as you feel, I’ve been mummified.

HB: LOL, and yet you manage to have more energy than most of the folks on this dance floor. How does that happen?

IS: Pixels have infinite energy...as long as the electric bill is paid. I do try to be available probably a bit too much. I’m very “hands on.” But that’s what’s needed, really. And yes, my staff and our wonderful guests bring me their energy. They are both inspiring and more than a little amusing... in a good way, that is.

HB: From all I see, Hotlanta is a part of the fun that keeps you thinking young. How many hours a week do you “work” at Hotlanta?

IS: Oh, lawd. I try not to count. I login from 8-10 a.m./SLT and am in most of the time till midnight SLT.

HB: WOW! That is 14 hours a day or more every day. Makes one wonder which life is your “second” life LOL.

IS: Yes, well, my husband certainly wonders.

HB: Please thank your husband for sharing you with all of us. :) It is most greatly appreciated!

IS: I do go away from my keyboard though. I have not been able to give up my first life so far, heh.

HB: Yes, I would agree with you about that staff keeping you energized. How did you find and build this great team? I know many potential hosts have commented they won't apply here since you don't pay hosts - they all work for tips.

IS: Everyone here works for tips. I don't think there are many in these economic times who can really pay, as I used to be paid elsewhere to host. They get 100% tips. They give a lot of themselves, but I



think most simply love working here and love the people.

HB: Second Life is much richer for having you here, there is no doubt, my friend.

IS: Yes, the joint may not be fancy, but the atmosphere is warm and welcoming for



both staff and guests.

HB: That atmosphere is one of the great aspects of Hotlanta. So many authentic blues posters, and so much detail in the building, even down to the ongoing aspect of “sticky beer patina” dance floors. BTW, I do love my only job in SL, being

the unofficial janitor here :)

IS: Yes, and we have our marvelous owner, DonPaul Cale, to thank for that. He did a great job. Shhh, don't tell them we don't pay you to mop up, hehe.

HB: Okay, I will keep that as quiet as pos-

sible. How do you decide to tune up the place by shifting out posters and such? Or is that just random?

IS: That I have nothing to do with. Don-Paul changes posters every so often, probably to fit in a new one he's found.

HB: Well, his choices are very appropriate and appreciated, I must say. I cannot possibly have a good article on this place without asking you about the great DJs and tunes (which I am listening to and enjoying right now) and how you manage to keep them so authentic. I am, as always, loving tonight's set with Nixxy! At the moment, the local chat is scrolling a debate of how many versions of "Little Wing" Nixxy has and which is better Stevie Ray Vaughn or Jimi. Serious commitment to the music!

IS: The deejays are a special breed, in my opinion. Each has their own individual and unique approach. Working for a genre-specific club is challenging. I try to guide our new deejays to help them learn what fits our main patron base. The rest is them. I crack the whip a bit when things go out of our genres too often, but that's needed to remain the type of club we are. Indeed, many of our guests are true Blues enthusiasts. They are the reason we exist and continue to exist. The other reason is to hopefully bring Blues and our related genres to those who are new to it. We want

converts!

HB: Is, where and when did you discover your love of Blues and Jazz?

IS: I'll be honest, back in the day, I had no clue that much of the music I loved was Blues. I thought it was an extension of Rock, LOL. So, I've loved it a long time, since Jimi Hendrix and Janis Joplin were alive, and even before. I have always escaped into music, even as a small child, but having lived in New Orleans for 15+ years, I've been deeply influenced by the music that is such a part of the city's soul. Jazz is another matter. Also back in the day, I had a gentleman friend who influenced me greatly in that regard.

HB: I met one of your new converts tonight down on the floor -- a 60+ year-old professional man who has lived on three continents in his life and discovered Hotlanta by word of mouth. We talked for about an hour about how he had enjoyed finding the club!

IS: That's always great to hear:)

HB: Well, good blues never dies! I remember one night way back when I first came over to the club just after you had landed here. You were doing an entire evening of New Orleans blues "Flood" songs. It takes a great appreciation of the music, not to mention an extensive book of tunes, to be



able to do that, I imagine. Also, that is a great point: the differences and complexities of “Jazz” vs. “Blues”

IS: Understand though, I am no musician and could never technically define genres. To me, it’s all in the ear and how your heart and mind receive what you hear.

HB: I am over here dancing in my RL chair to “living for the weekend” at the moment BTW, exercising all my willpower to keep from going back downstairs from your “bar stool office” to dance to these tunes. Well, musician or not, your ear is perfect from my point of view! I know you bring in live entertainers for special occasions. How does that work out and how difficult

is it to arrange?

IS: We have a live artist, Saint Skytower, who plays here the 1st and 3rd Sundays of each month. He’s a wonderful artist and person. For special occasions, it’s a matter of balancing artist availability and finances. We’d love to have more live events than we do because it’s our way of not only supporting live musicians and performers in SL, but it also gives back to our patrons who give so much to us.

HB: That, I believe, is one of the true secrets that create the success of Hotlanta -- the symbiosis between the club and the guests. Each totally engaged with the other. I don’t want to take much more of your

time as I know it is already after 1:00 a.m. real life time for both of us, but one last question: How do you keep Hotlanta so free of the problems that plague so many clubs, such as inappropriately dressed or obnoxious rude guests?

IS: Well, we do get our share of those types, of course. I always try to address issues quietly in IM whenever possible. I try to remain polite and professional, but authoritative when needed. More people than you might imagine are very open to complying with our rules of conduct when they are not addressed in an accusatory manner, but rather asked politely. Oth-

ers who insist on being unruly will show their sunny-side down quickly in IM, and I simply dispense with them. Others still dance on the edge of going too far. I wait and watch, along with my staff, and given enough rope eventually hang themselves, heh. While LL gives us little to work with to police our world, I still carry through with Abuse Reports, as does my staff.

HB: Well, you and all the folks at Hotlanta certainly do a great job at it!

IS: I believe, as one of our few tools, it's our responsibility to use it. I only wish that Abuse Reports were acted on and re-



sponded to more often.

HB: That is an issue I think we can all agree on. We don't come into SL to be abused! Anything else before I give ya those good night HUGSya, Is?

IS: Oh, I did want to mention something. On the "dress" issue. Here our rule is "naughty bits covered" as you know. For quite some time, SL has presented a problem that remains unfixed to date. That is the problem of people appearing nude when they are not. It's just that, for whatever reason, their clothing will not rez to most of us in the room. Therefore, it requires special handling on our part. We can't just simply say..."put clothes on," because that accuses them of being nude when they may not be. We have to try to help them. On one hand, we can't allow them to remain among our other guests who see them nude, on the other hand we can't accuse them and kick them out. And it can be very problematic trying to get them fixed. Some will take offense no matter how polite or solicitous we are, and that's regrettable. Others welcome being told how they appear and are appreciative of our help. However, the greatest help would come from Linden Labs, if they could fix this issue.

HB: I still remember the night I rezzed in here as Ruth with no pants LOL!

IS: LOL, me too darlin'. :P

HB: You all do such a great tactful job dealing with the issue, I must say.

IS: Well, it is something that should be mentioned, because it's a problem everywhere. And truly, it's very hard for our hosts and sometimes myself to handle because we're otherwise busy.

HB: Is, I thank you for taking the time to visit with me and give the readers of rez a brief window into the world of Jazz and Blues, combined with the complexities of creating and maintaining such an amazing SL venue. I know we all hope you and Hotlanta are around forever, keeping the sounds of long-gone artists alive, as well as our dancing shoes busy! I hope everyone who gets a chance to read this has an evening to drop in and meet you, the hosts and the great DJs in the club and enjoy a wonderful evening of music and dancing.

And if you readers happen to see Harry Bailey hiding out back in the corner, please introduce yourself and share a dance to some awesome music!

Your "Perfect Gentleman" janitor.



CAT'S BEACH GALLERY

<http://slurl.com/secondlife/Zebrine%20Island/94/30/22>



Virtual Democracy

When I first started writing this column, I was upset about what I saw as the lawlessness of SL.

At the time, my sim owner had flooded my gallery for days, someone else had copybotted images from an artist who was exhibiting in my gallery, and yet someone else stole images created by an artist friend of mine and sold them as texture packs. All this because there is literally no oversight in SL with regard to the validity of contracts and intellectual property rights. Ultimately, I concluded that power in SL lies in the hands of a small landowning elite who can do as they please so long as they, in turn, pay their dues to Linden Labs. This lack of oversight meant that all the incidents I listed above resulted in no consequences for the perpetrators. Or did they? In the case of my gallery, having my lower floor underwater for days was bad for business and strained my relationship with the sim owner to the point where I was uncomfortable keeping my business in its original location. Certainly, I thought, the man-made hurricane that flooded my gallery should have realistic consequences, like businesses leaving in search of more stable environments.

My chance came months later, not long before Christmas. I had developed an interest in democracy in SL many months before, and was a friend of the Confederation of Democratic Simulators, or CDS, the oldest continuously operating democracy in SL. Out of the blue, I had a call from a CDS citizen. Was I interested in purchasing a parcel and becoming a citizen? I liked my home, so my initial response was no, until it dawned on me that this was the chance to move the gallery. The parcel offered some advantages – it was smaller with a lower prim count and the tier was (and still is) rock bottom cheap. My business partner and I would not have to pay through our noses for prims we were not using, and we could get that much closer to actually turning a profit with the gallery. Further, I had gathered some experience with the previous building and hoped to make it work for me in the new location. I read through the covenant which specified my build must be in the “Roman style as expressed in an urban environment”, and went to work. A few days later, my new gallery build was on the ground and inspected by the CDS chancellor. Some minor changes were needed (no, Romans did not use cast iron railings,

no matter how pretty they look), and I was in business.

Now, I had hoped that democracy would provide a stable business environment and here was the test. Not a day had gone by when a neighbor complained first to me, then to the authorities that my gallery looked like a warehouse, devoid of any signs of creativity and that it had to change. Of course I was armed with the official seal of approval and changed nothing. After I received a few more complaints from concerned citizens, I wrote a lengthy post on the CDS blog explaining why the build looked as it did – and still does. Fierce discussion ensued, lots of people weighed in, suggesting I use prefabs, or start over completely. I had several visits from the current and former chancellors who were in the unenviable position of being caught between the critics' opinions, my refusal to change the build and their original approval. Anyone who has been around the block in SL knows that such arguments have the potential of blowing entire communities apart. In my case, the storm blew over. The neighbor who originally complained left in a huff, but other than that, things settled down.

Now, does being in my new location further my business? Yes. In spite of the occasional outburst by someone, the climate is friendly, the sim beauti-

ful, my neighbors attend openings and dances and life is generally fun. An incident where a neighbor planted trees that came right into my exhibit was quickly resolved.

One little quirk of democracy is still being worked on as I write this. If I want to vote in the upcoming elections, my land ownership would act as proof of my citizenship. Therefore, land can't be group owned. But the land has to be group owned if I want my business

Now, I had hoped that democracy would provide a stable business environment and here was the test.

partner and some others to have rights to control the access and audio stream on the parcel. I'm sitting tight, waiting. I'm honestly not sure how to define citizenship in my case. Mucaro, my business partner, pays half the tier fees. I bought the

land. It's not clear cut and someone will be scratching their head.

So, if the move improved things, was the democratic form of government the deciding factor? Yes and no, I think. Even though the gallery attracts some attention from the community around it, it draws business from all over the grid and interaction with the local population doesn't account for most of the traffic or income. In that sense, the gallery could be in any reasonably well kept sim. In another sense however, there is a major improvement. As tedious as it is, disputes do get resolved and everyone has recourse if they believe something

is not right. In the end, conflicts have winners and losers, but everyone has a stake in the community. And over time, the community is exceptionally stable.

The CDS has been around since 2006. The elite in a virtual democracy are overworked and underpaid volunteers, not land barons. And that is the thing that sets the democracy apart.

re:z





Belladonna
Couture

SUCCESS by Crap Mariner

She kept a suitcase packed and ready.

Success was right around the corner. She knew it was coming. It would knock on her door at any moment.

It never came.

goodbye

Oh, sure... Success sent emails and left phone messages and mailed her a few postcards begging her to come out and see him.

Remember the floral arrangements? She was allergic to flowers, but not these. Success was very thoughtful and did the research and found these flowers for her.

And she still wouldn't leave. Success had to come to her.

"It doesn't work that way," wrote Success. "Goodbye, my love."



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